



General Certificate of Secondary Education

Art and Design (Unendorsed)

Controlled Test 3201/T

Report on the Examination

2007 examination – June series

Further copies of this Report are available to download from the AQA Website: www.aqa.org.uk

Copyright © 2007 AQA and its licensors. All rights reserved.

COPYRIGHT

AQA retains the copyright on all its publications. However, registered centres for AQA are permitted to copy material from this booklet for their own internal use, with the following important exception: AQA cannot give permission to centres to photocopy any material that is acknowledged to a third party even for internal use within the centre.

Set and published by the Assessment and Qualifications Alliance.

The Assessment and Qualifications Alliance (AQA) is a company limited by guarantee registered in England and Wales (company number 3644723) and a registered charity (registered charity number 1073334). Registered address: AQA, Devas Street, Manchester M15 6EX
Dr Michael Cresswell Director General.

GCSE Art and Design (Unendorsed) 3201

Controlled Test 3201/T

There were some very good responses to the question paper and a clear enjoyment was obvious in many candidates' work. Moderators reported excellent use of notebooks and sketchbooks, which were used to provide thorough evidence of research, analysis and development. This way of working was particularly successful for the lower ability, perhaps less organised candidates, who could see a sequence of ideas developing on what might otherwise have been committed to 'lost' bits of paper. Teachers encouraged candidates to explore their strengths. The use of supporting material for the Controlled Test paper provided a good structure with a real sense of purpose for many candidates who might have floundered without it.

A number of candidates used the questions as a starting point and then developed their own journey, looking at additional artists as appropriate. Most produced valid and worthy supporting work, although staff did comment that candidates seemed to be under greater time pressure than ever due to examinations in other subjects starting earlier. The use of past Controlled Test question papers in Coursework appears to have provided candidates with valuable experience and insight into the process of the Controlled Test. There was greater evidence this year that candidates had been able to transfer the developmental skills acquired in their Coursework to the Controlled Test.

Question 1 Viewpoints

This was a popular question in many centres because the breadth allowed a great deal of scope for personal interpretation and imagination. Candidates produced work with a range of different interpretations – observed, distorted and social being the most common. Much reference was made to the work of Anthony Green, Escher and Dalí, and Hockney's photograms inspired lively responses. There was a predominant use of twentieth-century artefacts and references to movements such as Cubism and Surrealism. Some moderators reported many good results from candidates' research into Mantegna.

The subject matter of the work varied considerably. Candidates who chose viewpoints of themselves in society or political viewpoints produced the most interesting developments. AO1 and AO3 evidence involved some good use of digital photography and photo-manipulation. The best candidates dealt with the dramatic possibilities and made good use of the artists referred to in the question. Lower ability candidates simply responded at a very basic and obvious level. Outcomes ranged from two-dimensional media to various three-dimensional construction techniques. Successful outcomes were seen from candidates of all abilities.

Question 2 Classical Greece and Rome

There were lots of responses to *(a) work based on Greek or Roman decoration* and several Trajan's columns. The question seemed to appeal to lower ability candidates, particularly part (a), with mostly modest results. Such candidates made much use of mosaic patterns. Some candidates concentrated on the mythological aspect of the question and others developed work based on fantasy fiction. Contemporary Trajan's columns reflected some modern concerns. Considering that the topic was outside most candidates' domain, it resulted in some excellent work, with good responses to the assessment objectives from secondary sources. Responses were mostly in two dimensions although there was some relief sculpture. Some higher ability candidates successfully combined the classical theme with their own individual intentions. There were ingenious first-hand studies of neo-classical architecture found in the most unlikely

places, including run-down and salubrious areas in various towns and cities. However in contrast, poor second-hand copies of downloads of modern-day cartoon creatures, loosely based on Greek mythology, were also submitted. In such cases there often seemed to have been little teacher guidance in the preparation stage to steer candidates away from what was essentially internet-grotesque.

Question 3 Time

Time was a very popular choice, but in some cases interpretations did not go beyond the obvious. Responses ranged from the straightforward, such as ‘time’ as a prison sentence, through the ageing process (sequential) in humans and natural forms and erosion, to seasons with pictures divided into four sections, clocks and other time pieces and many interpretations of growth and decay. Many multiple-image outcomes, video and animation, both stop-frame and ICT-generated, were seen. Arcimboldo was the key artist in many candidates’ work with Monet’s series paintings of haystacks and Rouen Cathedral also providing sources of inspiration. Many candidates demonstrated a good understanding of aging. Some interpreted the theme as transformation and based their work on objects that record the passage of time rather than how the passage of time affects objects.

Question 4 Constructivism

This was not a popular question, although some strong responses were seen where candidates had really taken on board the political concerns as well as the formal qualities. Some teachers felt that this was a challenging question because the named artists were not well known by candidates. A large number simply utilised the human form element or that of architecture. Some cast body parts translated well into sculptural forms. There was a tendency to use propaganda posters as starting points and to copy the composition. On occasion there was some interesting work from direct observation which resulted in production of three-dimensional images. Responses were mostly in relief or sculpture in paper, card or wood.

Question 5 Art in Boxes

This question was extremely popular and appealed to all abilities. Some candidates simply combined objects in an ad hoc way, while others really understood the context and produced some admirable responses. More adventurous candidates used unusual boxes, for example an old tea chest and a font tray full of personal images and objects. In the most impressive examples candidates based their work on themselves, their culture or on contemporary issues. One outstanding submission used Dante’s *Inferno* in the style of Botticelli. This was a particularly popular choice with Short Course candidates who often constructed three-dimensional containers to symbolise their own life. Other outcomes ranged from large walk-in environments to tiny personal collections of precious objects, Pandora-style surprises and fold-out crucifixes. This question tapped into a reservoir of personal experiences.

Question 6 Structures

Structures was a popular question that was considered to be an open starting point with plenty of scope for wide ranging interpretation, utilising contemporary artists as critical studies references and exploiting surface characteristics. Architecture dominated the research but there were some good studies of natural forms in close-up. Some excellent work was seen using contemporary architectural forms to create abstract compositions. There was evidence of exemplary sketchbook work exploring Da Vinci, Gaudí and modern architecture. Interpretations

of plant forms tended to be more straightforward studies. Reference was made to the work of Vieira da Silva and Giacometti to make use of linear forms and gestural mark-making. The human skeleton also featured. Candidates looked at the *Body Worlds* exhibition of von Hagens and the sketchbooks of Leonardo da Vinci. There were many balsa wood and string bridges. There were also some very sophisticated three-dimensional examples of great complexity and fragility.

Question 7 Recycling

A good range of responses was seen from candidates of all abilities. The theme *Recycling* was responded to with work that included re-assembled bicycles, dolls and stripped-out computers. Some outcomes had little creative merit, while others showed candidates' abilities to exploit the possibilities of this question with ingenious creations. The best work used materials in a sensitive and creative way. Reference was made to the work of artists such as Jim Dine, Peter Blake and Robert Rauschenberg with many large close up works of painters' palettes and brushes and recycling of old paints and pots.

- (a) This starting point attracted higher ability candidates. Garments and jewellery of all descriptions were in evidence. Examples included dresses made from recycled crisp packets and a wedding dress made from bed springs. Eclectic mixtures of materials were used. Some highly effective use of rag weaving was employed to construct textile pieces ranging from bags to wall hangings. Good explorations were made of recycled fabric. Lots of South African inspired metal sculpture was in evidence. The majority of candidates produced tactile imagery and good developmental work. However, moderators noted that where there was a weakness it was in the connections made with the work of others (AO4).
- (b) This starting point attracted mostly lower-attaining candidates, some of whom produced simplistic responses with the use of collage material to create an image. Frameworks were seen with woven collected items including packaging materials. Reference was usually made to the work of Michael Brennand-Wood by these candidates. A modest use of posters was seen in some centres.
- (c) Some examples were influenced by artists at the Eden Project, Kurt Jackson and David Kemp. Tony Cragg's work was very popular, as was that of Andy Goldsworthy. The question gave scope to candidates who enjoyed manipulating materials and pursuing the decorative elements. Internet sites provided access to relevant sources for those looking for contemporary artists who work in this way.

Mark ranges and award of grades

Grade boundaries and cumulative percentage grades are available on the [Results statistics](#) page of the AQA Website.